



# *Music at Convocation Hall*

*Music at Convocation Hall I*

**From Mozart to Martinu**

***WindRose Trio***

**Beth Levia, oboe**

**Jeff Campbell, clarinet**

**Matthew Howatt, bassoon**

**Friday, February 1, 2008 at 8:00 pm**

**7:15 pm Concert Introduction  
by Dr Fordyce Pier**

**8:00 pm Concert**



**Convocation  
Hall**

**Arts Building  
University of Alberta**



**UNIVERSITY OF  
ALBERTA**





## Program

Divertissement No. 3 in B Flat Major (1783)      Wolfgang Amadeus Mozart  
Allegro      (1756-1791)  
Menuetto      arr F Oubradous  
Adagio  
Menuetto  
Rondo

Trio for Oboe, Clarinet, and Bassoon (1949)	Marius Constant
Allegro giocoso	(1925-2004)
Scherzo	
Andante	
Allegro ma non troppo	

Suite (d'après Corrette) (1938)	Darius Milhaud
I. Entrée et Rondeau	(1892-1974)
II. Tambourin	
III. Musette	
IV. Sérénade	
V. Fanfare	
VI. Rondeau	
VII. Menuets	
VIII. Le Coucou	

## Intermission

Sonatina for Clarinet Solo (1957)	Miklós Rózsa
I. Tema con variazioni	(1907-1995)
II. Vivo e giocoso	

Quatre Madrigaux (1951)	Bohuslav Martinu
Allegro moderato	(1890-1965)
Lento	
Poco allegretto: Allegro (vivo)	
Poco allegro	

## Program Notes

by Melaena Allen Grierson

### **Wolfgang Amadeus Mozart (1756–1791)**

#### ***Divertissement No. 3 in B Flat Major (1783)***

Mozart, one of history's most beloved musicians, was a well-publicized child prodigy and piano virtuoso as well as a prolific composer. Born into a musical family in Salzburg, his father gave him musical instruction at an early age, and Mozart's compositions date from childhood. His works, defined by clarity and balance, characterize the Classical aesthetic in every way, and his stylistic progression parallels the Classical genre as a whole.

He composed in a wide variety of forms throughout his life, and is known for developing and popularizing the piano concerto. He wrote copiously for piano, opera, chamber ensembles, symphonies, and solo instruments, as well as a large amount of sacred music. Many of his works are now standard repertoire in performances, but his divertimenti offer the listener an opportunity to explore his less publicized repertoire.

The history behind *Divertissement No. 3* is murky. The original score was lost after Mozart died, and it is thought that the published editions that appeared after Mozart's death were made from copies of the score which contained no reference to instrumentation. The collection in its entirety seems to have been a collection of 25 small pieces, which were collated posthumously in various ways by different publishers. Though arranged for a variety of other instruments, scholars have speculated that Mozart originally intended the works to be played by three bassett horns.

### **Marius Constant (1925–2004)**

#### ***Trio for Oboe, Clarinet, and Bassoon (1949)***

*Allegro*

*Scherzo*

*Andante*

*Allegro ma non troppo*

Marius Constant was a Romanian born, French based composer who is best known as the composer of the "Twilight Zone" music. His musical education was classical, and his early teachers include Honegger, Boulanger, and Messiaen. He was part of Europe's avant-garde compositional circle in the 1960s and 70s, where he produced works with aleatoric, jazz, improvisational, and serial techniques. His music for television developed through CBS, who had bought the rights to many of his works, and used them primarily in short clips.

In addition to other genres, Constant wrote several ballets, and was the founder and music director of Ars Nova, a Paris-based ensemble that performed and promoted new music.

Very little is known about this 1949 Trio other than that it was composed for Trio d'Anches "René Daraux."



**Darius Milhaud (1892–1974)**  
***Suite (d'après Corrette) (1938)***

- I. Entrée et Rondeau*
- II. Tambourin*
- III. Musette*
- IV. Sérénade*
- V. Fanfare*
- VI. Rondeau*
- VII. Menuets*
- VIII. Le Coucou*

Milhaud was a French composer, born in Marseilles. His parents were musical and gave him his first musical instruction, but he realized at a young age that his true calling was to composition. He traveled frequently, and one can often hear world music, either in direct quotation or in a newly composed fragment, in his compositions. He wrote extensively for all genres of classical art music, and also wrote many scores for film.

His approach to music is very theoretical, and is often influenced by poetry and philosophy. Yet he had a sense of fantasy and also a fascination with the unusual, such as when he set a catalogue of agricultural machinery to music. He is well known for his polytonal (or polymodal) style in which multiple tonalities, or modes, occur concurrently.

*Suite* was originally written to be incidental music for a production of “Romeo and Juliet”, and it is subtitled “after Corrette” because it was inspired by music of the 18<sup>th</sup> century composer Michael Corrette. A neo-baroque dance suite, it has a sunny disposition.

**Miklos Rózsa (1907–1995)**  
***Sonatina for Clarinet Solo (1957)***

- I. Tema con variazioni*
- II. Vivo e giocoso*

Born in Budapest, Rózsa was a contemporary of Bartók at the Budapest Conservatory, where he studied piano, violin and viola. He was interested in folk music at a young age, and his musical style was very influenced by Hungarian traditional music, such as its pentatonic and modal qualities, the energy of the dance music, and the lyrical nature of Hungarian gypsy music. He did not quote folk music directly, but rather would evoke its essence through newly composed material.

In his later years he moved to Los Angeles, where he worked for MGM studios as a composer between 1948 and 1962. He wrote more than a hundred scores for film, which were known for their attention to historical detail, and he won three Academy Awards for his scores. In addition to film scores he also composed classical art music for orchestra, solo instruments, chamber ensembles, and voice.

*Sonatina* opens *andante semplice* with its theme and seven highly contrasting variations. The theme, modal and folklike in character, nevertheless exploits a full chromatic range. The second movement is based on two different alternating themes: the first *con fuoco*, and the second *dolce*, whose job it is to temper the fiery nature of its counterpart. *Sonatina* closes with a brilliant *vivace* passage.

Rózsa dedicated *Sonatina* to Bronislaw Kaper, songwriter and composer of film scores. In 1986, he expanded it into a full-scale sonata in three movements.

### **Bohuslav Martinu (1890–1965)**

#### ***Quatre Madrigaux* (1937)**

*Allegro moderato*

*Lento*

*Poco allegretto: Allegro (vivo)*

*Poco allegro*

After Janacek, Martinu is probably the best-known Czech composer of the twentieth century. Born in Bohemia, he also lived in France and the United States before his final move to Switzerland. His career was often shaky, but he was a prolific composer who wrote ceaselessly. He was not at ease in academic circles and had a variety of teachers over his lifetime, absorbing an assortment of influences, such as from Roussel, Debussy, Stravinsky, jazz, and early music. In spite of this unorthodox compositional education, his style defies the description of “eclectic” since he has a strong individual compositional voice.

His Renaissance interests began in 1922 when he encountered English madrigal music, and began a study of Renaissance polyphony. He was captivated by the sound of the independent voices that could be heard in the counterpoint of that era, and sought to re-create that linear independence in his *Quatre Madrigaux*.

Although this work features the word “madrigal” in the title, it bears little direct resemblance to period vocal models. Rather, it is styled after the contrapuntal and polyphonic writing of that time period. Its harmonies are evocative of Stravinsky and Honegger, whom Martinu admired greatly.



## *The WindRose Trio*

**Beth Levia** has a Master of Music degree in performance from McGill University and a Bachelor of Music degree from Michigan State University. She is a frequent performer with the Edmonton Symphony Orchestra and the Alberta Baroque Ensemble. She has also performed with the Calgary Opera, ProCoro, National Ballet of Canada and the New Brunswick Symphony. Beth is former oboe instructor with McGill Conservatory of Music, Alberta College Conservatory of Music, and currently teaches at the University of Alberta and Red Deer College.

Clarinetist **Jeff Campbell** holds a Master's Degree in performance from DePaul University in Chicago and a Bachelor's degree in performance from the University of Victoria. His principal teachers were Larry Combs and Patricia Kostek. Jeff is a member of the Royal Canadian Artillery Band and has performed with the Edmonton Symphony Orchestra, the Saskatoon Symphony, and the Orquesta Sinfonica del Estado de Mexico. Jeff is currently on faculty at the University of Alberta and Grant MacEwan College. Last year Jeff was featured as a soloist with the Royal Canadian Artillery Band, the University of Alberta Symphonic Wind Ensemble and the New Edmonton Wind Sinfonia. He performed Scott McAllister's *Black Dog*, Weber's *Clarinet Concerto no. 1*, and Allan Gilliland's jazz concerto, *Dreaming of the Masters*.

**Matthew Howatt.** Mr Howatt began his studies in Edmonton with Diane Pearson. He then moved to Vancouver to study with Jesse Read and Christopher Millard, earning a Bachelor of Music Degree from the University of British Columbia. For two years he was a frequent performer with Symphony Nova Scotia. Since returning to Edmonton, he has become a frequent performer with the Edmonton Symphony Orchestra on both bassoon and contrabassoon, and a founding member of WindRose Trio. He also teaches at clinics and workshops across the province, as well as maintains a private class of students.



## Upcoming Events

### February

4 Monday, 12:00 pm

*Music at Noon*, Convocation Hall Student  
Recital Series featuring students from the  
Department of Music  
Free admission

6 Wednesday, 5:00 pm

*Hear's To Your Health*  
Nai-Yuan Hu, violin  
Jacques Després, piano  
Mozart *Sonata for Keyboard and Violin in*  
*F Major, KV 377 (374 e); Sonata for*  
*Keyboard and Violin in B-Flat Major,*  
*KV 454*  
Free admission

7 Thursday, 5:00-7:00 pm

Violin Masterclass  
Visiting Artist Nai-Yuan Hu  
Admission at the door: \$10

8 Friday, 7:00 pm

Visiting Artist Nai-Yuan Hu, violin  
with Jacques Després, piano  
Mozart  
*Four sonatas for keyboard and violin*  
Studio 27, Fine Arts Building  
Free admission

10 Sunday, 3:00 pm

"Choir of Choirs"  
A choral celebration  
of the University of Alberta's  
Centenary featuring the  
University of Alberta Augustana Choir,  
Chorale St Jean, Concert Choir, Madrigal  
Singers, Mixed Chorus, and the  
University Symphony Orchestra  
Tickets available through Winspear Box  
Office, 428-1414

15 Friday, 8:00 pm

University of Alberta  
Symphonic Wind Ensemble  
"Reminiscence"  
Angela Schroeder Conductor  
with guests  
The Royal Canadian Artillery Band  
Captain Dave Shaw, Conductor  
John Estacio *Frenergy*; Gordon Jacob  
*William Byrd Suite*; Mark Camphouse  
*Watchman Tell Us of the Night*  
Leonard Bernstein *Slava!*  
David Maslanka *Symphony No. 7*  
Angela Schroeder, Conductor  
Admission: \$15/adult, \$10/stud/sen  
Advance tickets are available  
exclusively at TIX on the Square, 420-  
1757, and tickets are available at the  
door

26 Tuesday, 4:00 pm

Visiting Artist Naomi Niskala, piano  
Schumann *Sonata in G Minor, Op. 22*;  
Helps *Shall We Dance*; Schubert  
*Sonata in B-Flat Major, D. 960*  
Free admission

29 Friday, 8:00 pm

*Music at Convocation Hall I*  
William Street, saxophone  
Roger Admiral, piano  
Allison Storochuk, clarinet  
Neuwirth *Verfremdung/Entfremdung*  
*for Soprano Saxophone, Piano and*  
*Tape*; Cassidy *asphyxia for solo*  
*soprano saxophone*; Kurtág *Games*;  
Ligeti *Autumn in Warsaw*; Pongrácz  
*Concertino for saxophone and tape*;  
Rosse Nishi *Askusa for alto saxo-*  
*phone and piano*; Godin *ENSO for*  
*clarinet, saxophone and piano*  
Admission: \$20/adult, \$15/senior,  
\$10/student. Advance tickets are  
available exclusively at TIX on the  
Square, 420-1757



Unless otherwise indicated - Convocation Hall, Arts Building

Advance tickets are available at TIX on the Square, 420-1757,  
and tickets are available at the door.

Please note: All concerts and events are subject to change without notice. Please visit  
our website: [www.ualberta.ca/music](http://www.ualberta.ca/music) to confirm concert information.